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AMERICAN ART NEWS.

VOL. VI. No. 28.

NEW YORK, APRIL 25, 1908.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

Brandus Galleries.—First New York Salon by the Societe Georges Petit of original etchings in colors by the most celebrated engravers of the modern French School.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Exhibition of early Dutch and Flemish art.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—New York Stock of the Lehne Antique Co., of Baltimore, April 27 and 28.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Louis Katz.—American paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue.—Selected paintings by American artists.

Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.

Ralston Galleries.—Works of Art.

Scott & Fowles.—Special display modern Dutch paintings.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts. Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery.—Works by a group of artists.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kouchakji Freres.—Art objects for collections.

Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

LEIPZIG.—C. G. Boerner Auction Rooms.—Collection Eduard Cichorius, May 5 and 6.

Engravings and etchings after Albrecht Durer, May 7.

Autographs and Manuscripts, May 8 and 9.

LONDON.—Sotheby & Co.—Rare coins, April 30.



LADY IN GREY.
(Mrs. Ben-Ali Haggin)

By Ben-Ali Haggin.

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SALES.

New York.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Collection of the Lehne Antique Co., of Baltimore, April 29 and 30, and May 1, 2, at 2.30 P. M.

Europe.

AMSTERDAM.—F. W. P. DeVries—Library of the late M. P. Van Eeghen, of Amsterdam, May 14.

AMSTERDAM.—Frederik Muller & Co.—The Alfred Boreel collection of porcelains, art objects, etc., June 16 and 17.

FRANKFORT A/M.—Adolph Hess—Rare old coins and medals, of North, Central and South America, collected by Mr. George F. Ulex, of Berlin, May 11.

LONDON.—Garden Lodge Gallery, Paiba & Paiba, auctioneers.—The John Gooch collection of Old Masters, first session May 5, 6.

PARIS.—Galerie Georges Petit.—M. F. Lair Dubreuil, auctioneer.—Oriental and European art objects and rare curiosities, collected by the late M. O. Homberg, May 11-16.

Galerie Georges Petit—M. Lair Dubreuil, auctioneer.—The P. A. Cheramy collection of ancient and modern paintings, May 5, 6 and 7.

STUTTGART.—H. G. Gutekunst, auctioneer.—Line engravings and wood cuts by Albert Durer and etchings by Rembrandt, collected by Mr. Marsden J. Perry, of R. I., U. S. A., May 18 and following days.

LATE ACADEMY SALES.

Twenty-nine pictures and one piece of sculpture were sold at the eighty-third annual exhibition of the National Academy of Design which closed Sunday evening last, and for a total of \$21,130.

The numbers, with prices, sold since last week's list was published, were as follows: "Litchfield, Conn.," A. T. Van Laer, \$650; "Old Willow Tree," Charles Rosen, \$400; "When the Tide is Out," A. T. Bricher, \$500; "Daughter and Doll," W. W. Gilchrist, Jr., \$125; "Nature's Sundial" (sculpture), J. Scott Hartley, \$1,000; "Near Egremont," Olive P. Black, \$250; "Lake Mohonk," George H. Smillie, \$350; "Dolly," William Thorne, \$1,600; "Stepping Stones," \$350; "Listening Nymph," William J. Whitemore, \$400; "November—Westchester," A. T. Van Laer, \$450; "November Morn," Bruce Crane, \$500; "Autumn," William Keith, \$800; "Morning Light," Leonard Ochtmann, \$2,500, and "Sparkling Brook," Worthington Whitredge, \$150.

WORCESTER MUSEUM ENRICHED.

The Worcester Art Museum became one of the most richly endowed institutions of its kind in this country, by the transfer to that corporation this week, under the terms of the will of Stephen Salisbury, of property valued at \$2,738,000. This sum, added to the amount already possessed by the museum, brings its total up to \$3,332,000.

MORGAN BUYS A RAPHAEL.

A special cable to the New York Sun from Rome, says: It is reported that Mr. J. Pierpont Morgan has purchased Raphael's famous "Vergine de San Antonio de Padova" for about \$484,000. It will remain in Italy, however, and probably will be housed in the Aldobrandini Palace.

PROTECTION FOR ARTISTS.

The recent decision by the supreme court of the United States to the effect that it is not necessary for a painting to have a copyright notice painted on its face in order to prevent reproduction surprises many people. And the surprise is occasioned by the knowledge that it was necessary for the highest court in the land to pass upon the matter. It was the general belief that a painting was just as much the property of an artist as is the work of an author. That it has been possible for men to make copies of paintings without authority, and use them to their own advantage, has worked a hardship on the artists, a hardship that should not have been tolerated as long as it has been.

Two large paintings and seven water colors by Ibsen, painted while he was young, have been discovered at Nit-Dalen in the possession of the widow of one of Ibsen's friends. It is well known that the dramatist during his youth was interested in drawing and painting. So far only two paintings and two water colors were known, belonging to a private collection. They all were painted during his youth.

The Boston Museum has purchased Joseph De Camp's "Girl with Guitar," recently shown in the annual exhibition of "The Ten" in the Montross Gallery and now with their exhibition at the Academy in Philadelphia.

IN THE ART SCHOOLS.

National Academy of Design.

The girls' life class of the Academy schools on April 16, after class hours, held a "treat" in their building, which was most exclusive as far as the male students were concerned. The antique class female pupils hearing the merry-making and music from within, tried the doors in vain, when one finally lighted upon a pass key and an entrance was forced, followed by a scrimmage, in which hair and puffs were disheveled and tables upset.

The daring antiquers succeeded in pillaging the stronghold of eatables, so that eventually all partook of the "treat." In order to equalize matters with the male students, a conference is under way to arrange a spread in which both sexes will join and celebrate.

A. T. Van Laer gave the last lecture of his course on "The History of Painting" last Friday afternoon when he spoke of the art of mural decoration in this country. It is always a matter of regret when these lectures come to an end, for they are most interesting, instructive and educative for an art student.

The morning male life classes of the Academy have finished half of a two-weeks' pose in figure painting from a female model, and in the afternoon, and in the afternoon beginning next week will begin work for the same length of time from a male model. These studies, in the majority of cases, will be submitted for concours and exhibition at the end of the school term, although the season's work will count for as much as these studies, as was decided by the school council.

ANNUAL FAKIRS' EXHIBITION.

The rooms of the Art Students' League were transformed this week to resemble as far as possible a miniature replica of the famous fete de Neuilly of Paris. The exhibition of fakes and posters was larger and better than ever before, and the balls and tea-room were adorned with posters done in French and German style, by the students.

Many booths were set up where candy, catalogues, confetti and post cards were sold. There were fortune tellers, who, with the silhouette man and other attractions, gathered in many shekels.

After Mr. Williams, the president, made a speech in the exhibition room, informing visitors of the wonders of the side show, they were made to run the gauntlet of the booths to the vaudeville, where they were entertained by "Little Eva," "Wild Bill," "Trip Wavey," "Flip," "Chicky" and the "Merry Widow." From there they were enticed into the softly lighted tea-room, where the Fakir orchestra did its best. The band was also quite a feature of the show, and succeeded, under the direction of Professor Radley Tinpanni, in emitting not only noise, but tunes.

On Thursday evening the fakes and posters were auctioned off. There was a deal of fun over this, and quite a large amount was realized. Last night brought the Fakir costume dance, which was the usual success, although very crowded.

This was the seventeenth annual show of the Fakir Society, and the money is used for scholarships for deserving art students. There were twenty-four given last year, and even better is hoped for this year. The show was certainly a great success.

Luis Mora and Wm. Chase both donated pictures to the Fakirs to sell, which needless to say, brought high prices.

PITTSBURG (PA.)

The jury, appointed to select paintings for the international exhibition of paintings at the Carnegie Institute, to open next Thursday, April 30, has completed its work. Six hundred and twenty-five paintings were submitted by American and European artists, and from this number the jury selected 350 for the exhibition.

More than 50 per cent. of the number chosen are American works, and among the paintings is a group comprising 19 canvases by Winslow Homer.

The prize winning pictures will be announced on Founders' Day. The paintings will be on exhibition for two months.

Following are the artists whose paintings have been accepted:

Jules Adler, Carl Albrecht, Robert W. Allan, C. Harry Allis, Alma-Tadema, Karl Anderson, F. M. Arrington, James Aumonier, A. Baertsoen, Bartlett, Beadle, Gifford Beal, George Bellows, Frank W. Benson, J. Beraud, Louis Betts, Rene Billotte, Charles Bittinger, Harriet Blackstone, J. E. Blanche, George H. Bobert, Joseph H. Boston, J. F. Boucher, Boutet de Monvel, Olga de Rozanska, Frank Bramley, A. Bridgeman, Arnesby Brown, Austen T. Brown, W. G. Bunce, R. C. W. Bunney, George Buysse, I. H. Caliga, Emil Carlsen, Claudio Castellucho, William M. Chase, Charlotte Chauchet-Guillere, J. A. Chaudant, Beppe Clardi, Max Clarenbach, Freeman Clark, Emile Claus, Charlotte B. Coman, Colin Campbell Cooper, Paul Cornoyer, Alice V. Corson, Charles Cottet, Kenyon Cox, Louise Cox, Allan C. Cram, Bruce Crane, Charles C. Curran, Elliott Daingerfield, Andre Dauchez, Charles H. Davis, Joseph Benjamin Davol, Angelo Delassalle, Thomas W. Dewing, Ludwig Dill, Parke C. Dougherty, Paul Dougherty, J. R. K. Duff, Edward Dufner, Julien Dupre, Charles Duvent, Thomas Eakins, Alfred East, Lydia E. Emmet, J. D. Ferguson, S. Melton Fisher, Henry Floyd, Will Howe Foote, and Stanhope A. Forbes.

There are also represented:

Ben Foster, A. M. Foweraker, Leon Frederic, Carl Frieseke, Charles Fromuth, Daniel Garber, L. R. Garrido, Lillian Matilde, Albert D. Gihon, Clarence M. Gihon, Louis E. Gillot, Emilio Gola, A. H. Gorson, Marc Arnold Gorter, Albert Gosselin, Thomas Cooper Gotch, W. Granville-Smith, Albert L. Groll, Charles P. Gruppe, Ferdinand Gueldry, Francois Guiguet, F. Lee Hankey, Birge Harrison, George Hart, Child Hassam, Charles W. Hawthorne, William F. Henderson, Robert Henri, Howard Logan Hildebrandt, Charles Hoffbauer, Harry L. Hoffman, Winslow Homer, James R. Hopkins, William S. Horton, Ulrich Hubner, Theodore Hummel, Wilson H. Irvine, Pierre-Georges Jeanrot, John C. Johansen, M. Jean McLane Johansen, F. Morton Johnson, Arthur Kampf, David Karfunkle, James Kay, Lucy Kemp Welch, Rockwell Kent, J. H. Kever, Alexander Koster, Hugo Koenig, Augustus Koopman, Constantin Kousmetzoff, Carl Kuestner, John La Farge, P. A. Laszlo, W. L. Lathrop, Gaston La Touche, John Lavery, Ernest Lawson, Albert Lechat, Henri Le Sidaner, and Jonas Lie.

CHICAGO.

Alphonse Mucha's mural painting, "Eternal Harmony," was the center of interest last week in the Art Institute Galleries.

Thirty oils and water color paintings of The Hague, by Charles P. Gruppe, resident of Katwyk-am Zee, Holland, yet an American painter with membership in various New York and Philadelphia societies and of associations in The Hague and at Amsterdam, are shown at a local gallery.

Mr. Gruppe is a faithful exhibitor at the annual gathering of American painters at the Art Institute and now and then sends groups of his works to dealers. His long residence in Holland has brought him under the influence of the Dutch landscape and sea-faring people, and it is therefore but natural that these works should be truly glimpses of the low countries, of marshy plains with winding water ways, of drenched sands and ships and fog-laden skies.

The personal note and its sympathetic insight bring his poetry close to the average picture lover, making the scenes that he has given likable and pleasant to live with. Now and then the sense of American breeziness gives vigor to the atmosphere, as in the picture of a peasant girl alone, and where the sunlight flecks the roadway in an "Autumn Day."

A selection from the Thames Series by Whistler and a number of the choice plates, including "On the Test," "Water Meadow," "Sunset in Tipperary," "My Study Window" and others, by Sir Francis Seymour-Haden, are the attraction in a local gallery.

In the same gallery are two portraits of Miss Jane Addams, a recent one by Harrington Mann representing her in a meditative mood. The other is that painted by Lawton Parker, exhibited in the autumn at the Art Institute. Since that time Mr. Parker has repainted the portrait, mellowed the color scheme and brought it into a finer atmosphere and feeling. In both portraits Miss Addams is dressed in black and both artists have used a similar arrangement of dark mauves and grays with excellent results. A portrait of a man by Harrington Mann is a strong picture vigorously painted.

WASHINGTON (D. C.)

The establishment of a national gallery of art that will in time be commensurate with the dignity of the capital and the importance of the American nation has been placed on a sure footing by the Smithsonian Institution. At a conference at the White House last week between the President, Secretary Walcott of the institution, and the newly appointed advisory committee of the national gallery plans were discussed and a program was outlined which will add to the art treasures of Washington and be of great national benefit. Secretary Walcott escorted the committee to the White House, and introduced the members to the President. They are Edwin H. Blashfield, of the Academy of Design; Frederic Crowninshield, of the Fine Arts Federation, of New York; Herbert Adams, of the National Sculpture Society, and Francis D. Millet and William H. Holmes, assistant secretary of the Smithsonian Institution. The organizations mentioned chose the first three men and the board of regents of the Smithsonian selected Messrs. Millet and Holmes. The committee will have the final word on all questions relating to the sculptures and paintings to be placed in the national gallery.

All told, the government owns works of art at present which are conservatively valued at \$1,600,000. To give these works adequate space and protection has been no small problem. The Board of Regents has finally decided to give up the whole of the old Smithsonian building for the gallery. All the curios, relics and objects of scientific interest now in the Smithsonian and the old National Museum will be moved to the new museum structure which is nearing completion on the northern edge of the Mall. The old museum will become the Museum of Commerce. The building to contain the Freer collection will adjoin the national gallery, and by this arrangement it is believed students and tourists will see the art and historic treasures to better advantage than ever before, and the collections will be made as safe as fireproof walls and indestructible cases can make them.

PHILADELPHIA.

Ninety boxes of Nubian antiques, weighing about five tons, will arrive in this city in May from Dr. David Randall Maciver, the fruit of the University of Pennsylvania's archaeological expedition headed by him.

As Dr. Maciver worked in conjunction with the Cairo Museum savants a division of the spoils will go to the Egyptian collection.

The rare vase, a gift from Caesar to Cleopatra, will go to the Cairo Museum but Dr. Maciver will have a fine copy made in Europe for the university. Nearly all the bronzes and art objects will come here.

Prof. Herman V. Hilprecht has issued his reply to the charges and innuendoes made against him and the University of Pennsylvania in connection

with the university's collection of tablets from Nippur in a volume of 350 pages. Dr. Hilprecht pays his respects to Prof. Morris Jastrow, Jr., and the Rev. Dr. John P. Peters, whom he designates as the mainsprings of the now famous Peters-Hilprecht Controversy. The book is in line with the finding of the committee of trustees, which fully exonerated Dr. Hilprecht.

In presenting his evidence in the case Dr. Hilprecht has followed the stenographic notes of the proceedings. The first part of the volume is given over to this record, and from this the reader may form his own conclusions. But, coupled with it in the second part of the book is a statement by Dr. Hilprecht concerning his critics. In the latter part of the book Dr. Hilprecht refers to the effect of the controversy on his health. He says:

"I acknowledge that the anxiety I have suffered has impaired my health and caused me great mental anguish, but it is more because I fear that I may not have the years and strength left to complete my task than for any cause personal to myself."

The first charge against Dr. Hilprecht was that of literary dishonesty, based upon certain statements in his books, relating to three specified tablets. It was charged that Dr. Hilprecht had created the impression that these were dug up in 1900 by the fourth expedition to Nippur, which was under his charge, whereas, his accusers contended, the tablets had been purchased by members of an earlier expedition.

Dr. Hilprecht explained, first, that his books under dispute were not strictly scientific, that he had been requested by his publishers not to make a great number of annotations, and that for that reason he had not added a foot-note telling where the tablets had been bought. He believed that they were from the Nippur Library, and had so stated in effect in his work. His belief, he testified, was based upon internal evidence. No scientific person reading his book, he maintained, could have been misled as to his meaning.

The testimony as published shows, Dr. Hilprecht says, how completely the second charge, that of retaining property belonging to the university, fell of its own weight. Dr. Hilprecht had with money of his own and his friends made excavations at Fara independent of those conducted by the university. He had made notable finds, most of which he presented to the university.

This charge was in reality based upon the fact that certain of the antiques discovered at the time he had never presented to the university.

The third charge upon which the evidence bears is that the tablets found at Nippur could not properly be termed a temple. Concerning this there was a great volume of testimony. The accusers alleged that the tablets were not of a literary character, but admitted that they had seen very few of them. Positive testimony as to the wealth of material in the university find was given by Prof. Myhrmann of Sweden and others, who claimed that there is no valid objection to the term "Temple Library."

ATLANTA, (GA.)

Interest in the Atlanta Art Association has been more pronounced during this year than ever before in the history of the organization. During February the Students' Art League was formed with a large membership enrolled, each student being a most earnest worker in behalf of the school.

The Atlanta School of Art, under the management of the Art Association, has taken a permanent air and standard place with a day school throughout the week. A night class has been formed, and a Saturday class for the school children. A sketch class from costumed model on Saturday afternoon is proving interesting, and is sustained by an organization of art students.

The work from casts, life and still life is supplemented by the composition class under Mrs. H. H. Osgood's direction, with reference to work in illustration and painting. Mr. H. H. Osgood has a class in sketching from nature which he directs twice each week, and which has an enthusiastic following. The whole work promises well for the future, and in a few years there should be permanent quarters established for the school, and perhaps a gallery here.

CALENDAR FOR ARTISTS.

RICHMOND (IND.), & MUNCIE (IND.), ART ASSOCIATIONS.

Exhibits to Muncie, Ind., Art Association, by May 4.
Exhibition, Muncie, May 14-25.
Exhibition, Richmond, June 9-23.

MINNESOTA STATE ART SOCIETY, MINNEAPOLIS, MINN.

Exhibits, express prepaid, to Minnesota State Art Society, Public Library Bldg., Minneapolis, Minn., May 7, 8.
Exhibition, Minneapolis, Minn., May 23-June 7.
Exhibition, Duluth, Minn. June 20-July 7.

WORCESTER ART MUSEUM, WORCESTER, MASS.

Collection, Boston, New York, Philadelphia, May 4, 5.
Opening of exhibition, May 29.
Closing of exhibition, September 20.

CINCINNATI MUSEUM, CINCINNATI, OHIO.

Entries to be made by May 1.
Exhibits to be delivered before May 5.
Opening of exhibition, May 23.
Exhibits returned July 20, or at the end of summer, or forwarded to other exhibitions, at the option of exhibitors.

LONDON—ALLIED ARTISTS' ASSOCIATION.

First International Exhibition—Albert Hall—London.

Entries to Secretary Frank Rutter, 67-69 Chancery Lane, London, before June 10.
Exhibits to be delivered by July 6.
Opening of Exhibition, July 11.

American painters, sculptors, etchers, engravers, architects or art craftsmen to exhibit must join Association—initiation fee \$5.25 only charge. Admission application can be made to Secretary as above or AMERICAN ART NEWS office, New York, where any further information will be furnished.

WITH THE ARTISTS.

Mrs. Edward P. Sperry, who has had a long and serious illness, has recovered and is again able to take up her work for and with the Art Workers' Club and other associations. This will be gratifying news to the many friends of Mrs. Sperry and her family.

Charlotte O. Schelter held an exhibition of crayon and charcoal drawings, mostly portrait heads, last week, in the rooms of the Women's Municipal League.

John Da Costa has sailed for London to be gone until the fall.

Daniel Chester French is working on the pediment for the Brooklyn Institute of Arts and Science.

Albert Groll has sent one of his earlier landscapes to the exhibition in Medford, Pa. The painting is very different from the style of his recent work. Mr. Groll is now working in pastel which lends itself most effectively to the brilliant colors of the Arizona hills and plains.

Herman Packer, who did the Worth Bagley statue for Raleigh, N. C., is busy on some important commissions.

Carl Huber has just completed a statue of lyric poetry for the Brooklyn Institute. He is now at work on the enlargement of a statue for Daniel C. French.

J. Massy Rhind is still at work on studies for statues and groups for the court house at Memphis, Tenn. This involves a contract of \$75,000.

Agnes McCahill has been devoting her winter to painting from sketches made during her recent visit to Venice.

Evelyn Longman is working on the models for doors at the Naval Academy at Annapolis.

The spring exhibition in Montreal has opened. There are some striking impressionistic canvases. As a whole the exhibition is as good as usual.

W. L. Lathrop will resume his class in landscape painting from nature on June 1 at his home at New Hope, Pa.



GENERAL VIEW OF SCULPTURE EXHIBITION IN BALTIMORE.
Showing, in center, Lorado Taft's "The Blind," and Henry Shrady's "Washington at Valley Forge."
Photo by Bachrach.

August Franzen is painting a portrait of the Norwegian Minister, Mr. Christian Lange, and also one of Mr. James Todd.

H. Bolton Jones is at work on a pastel or the Water Color Society.

The Metropolitan Museum has recently bought a bronze statue from Edwin W. Deming called the "Surprised Bear." Aside from his work in sculpture Mr. Deming has been working on several interesting paintings, all Indian subjects. The "Vow of Vengeance" and "Prayers to the Maues of the Dead," are illustrative of the inner-side of the life of the Indians and are pictorial as well.

J. Scott Hartley has recently completed a bust of Otis Skinner as Colonel Bridau, a spontaneous and delightful piece of characterization.

C. Y. Turner and F. S. Church have been painting conjointly a picture called "No Thoro'fare." It shows a large Bengal tiger standing in a narrow defile from which rise on both sides steep rocks.

Hugh Ballin has received several letters of protest from some of the worthy citizens of Kansas against the construction of the moon in his design for the April Cosmopolitan. He is charged with dense ignorance of the nature and formation of that luminary.

SCULPTURE DISPLAY SUCCESSFUL.

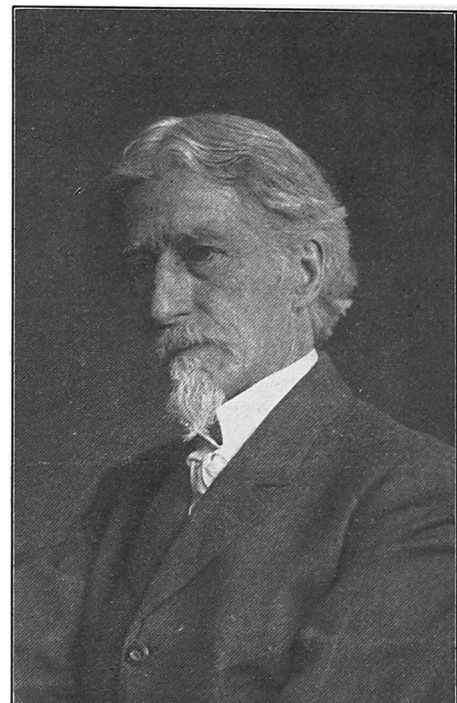
There is much gratification among the members of the National Sculpture Society over the success of the exhibition under the Society's auspices in the Fifth Regiment Armory in Baltimore and which closes to-day. J. Scott Hartley, secretary of the National Sculpture Society, writes that it is an unprecedented success. In the first week 15,173 persons visited the exhibition and the receipts for the week were \$2,593.70 from admissions and \$1,025.25 from the sale of catalogues.

The Sculpture Society is so greatly encouraged that it has decided to hold similar exhibitions every two years in different cities of the country.

The Academy of Design has taken notice of the interest in sculpture and has tendered to the Sculpture Society the exclusive use of the whole of the south gallery in the Fine Arts Building, during the Academy's next winter exhibition in December.

Augustus Lukeman has completed four colossal statues, female figures, in marble for the Royal Bank Building in Montreal.

VETERAN ARTIST HONORED.



EDWARD GAY.

It appears that the large and fine landscape by Edward Gay, "Over the Hills and Far Away," at the recent Academy Exhibition, which, as recorded last week, was sold for \$500, was purchased by Mr. Frederick Bill for the Public Library of Groton, Mass. It is said that Mr. William T. Evans had contemplated its purchase for his collection presented by him to the National Gallery at Washington, but however this may be, Mr. Evans last week visited Mr. Gay's studio at Mt. Vernon, N. Y., and purchased two important and characteristic landscapes for the Washington collection. These are entitled, "The Hillside—Cragmoor" and the "Shore at Grand Beach, Conn., L. I. Sound."

The deserved honor paid this veteran American painter in the purchase by Messrs. Evans and Bill of these recent works from his able brush, recalls the interesting record of the artist's representation in public institutions, as well as private collections of the country. It is nearly thirty years since Mr. Layton purchased has well-known "Washed by the Sea—Eastchester Marshes" for his Milwaukee Gallery. Then soon after his "Waving Grain" went to the Minneapolis Gallery, and his "Where Sea and Meadow Meet" to the Executive Mansion at Albany, N. Y. The Metropolitan Museum secured the \$2,000 prize canvas "Broad Acres," and more recently the High School at Mt. Vernon, N. Y., purchased the large harvest scene "Mother Earth," and the Public Library of the same city the large decorative landscape painted at Taormina, Sicily. In the rooms of the Geographical Society hang the "Acropolis of Athens from the Bed of the Ilios and the Plane Tree."

Winner of the Inness gold medal, the Shaw prize and numerous other medals and rewards, Edward Gay, who, aged 70, calls himself "near young," is still painting away at Mt. Vernon with a cheerful heart and a face "set toward the morning."

A recent interesting exhibition in a local gallery, of the work of five young sculptors, was noteworthy for the reason that it was the first attempt to bring together busts, bas reliefs and bronzes, without other works. The Indian and animal bronzes of Edwin W. Deming were thoroughly American. John Flanagan's portraits bas-reliefs were admirable, James E. Fraser's and Rudolphe Evan's busts were virile and charming as well. Richard E. Brooks' busts and statues showed modern French influence.

SOCIETY OF CRAFTSMEN.

The annual meeting of the National Society of Craftsmen will take place Thursday evening, April 30, at 8.30 o'clock. The Nordkraft Weavers, the Misses Glantzberg are holding an exhibition and sale of artistic and practical hand-weavings, including hangings, curtains, nursery friezes, table covers, etc., suitable for summer furnishings, in the members' room of the society this week.

On Tuesday evening next, at 8.30 o'clock, there will be a lecture at the National Arts Club, under the auspices of the society, by Mr. John Getz, on "The Ceramic Art of Persia," illustrated by color slides specially made by the new Lumiere process.

Hugo Ballin is painting two large decorative pieces "Peace" and "War."

The Gainsborough Studios, 222 West Fifty-ninth Street, will be ready for occupancy by October 1. August Franzen is the president, and Elliot Danglefield the treasurer of the company.

John Wolcott Adams is illustrating in color old collage songs for the Century Magazine. The illustrations are mostly in costumes of the colonial period and even earlier. Mr. Adams has recently journeyed to Harvard, Princeton and Cornell to become familiar with the locale.

AMERICAN ART NEWS.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrouge, Pres Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

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WAS MISS BEAUX MISQUOTED?

Although some time has passed since Miss Cecelia Beaux was quoted by the Philadelphia dailies as having stated as her belief that "American art to-day is vulgar" and that "the Boston Museum is a cold storage warehouse for pictures and art objects," the eminent woman artist has not made any explanation or reply. It is therefore to be assumed that she stands by the opinions attributed to her.

Boston is rather indignant at her characterization of that city's revered museum as a cold storage warehouse for art, and the Transcript dilates upon the attributed utterance with ill-concealed feeling and indignation.

The incident is both surprising and amusing. We had hoped that Miss Beaux would make some explanation or disclaimer of the remarks attributed to her, but as she evidently does not feel inclined so to do, American art of to-day stands convicted in the opinion, at least of Miss Beaux of Philadelphia, as "vulgar." We hesitate to express any opinion as to Miss Beaux's reflection upon the Boston Museum. There are some subjects too holy for us mere New Yorkers to even approach and the Boston Museum is too sacred to be referred to in the mundane press of the Metropolis, save with reverence. But—"Ain't it awful, Mabel?"

YOUNG MEN AS ART PATRONS.

We call attention to the letter of Mr. Louis Ehrich in another column on the subject of rich young Americans as art patrons.

The views of Mr. Ehrich we share and heartily endorse. Why should not our young men of wealth turn their attention to the study and patronage of art? What more honorable and instructive pursuit or hobby could they find?

The example of Mr. Archer Huntington, to which Mr. Ehrich refers, and to which we may add that of such young collectors as Messrs. Charles A. Munn, R. T. P. Halsey and others, should be followed by some of our wealthy men. The Brook Club of New York recently established a fund for the purchase of portraits by the early American painters of distinguished men of the Colonial and Revolutionary periods, and has already secured the nucleus of a most important and instructive collection for its clubhouse. The effect of this movement has already been to stimulate the study and collecting of early American pictures by wealthy members of the club. This idea should be followed by other clubs and institutions.

NUMISMATISTS CELEBRATE.

The American Numismatic and Archaeological Society recently celebrated its fiftieth anniversary in the society's new building, Broadway and One Hundred and Fifty-sixth Street. President Archer M. Huntington delivered a short address. William R. Weeks, librarian of the society, read the history of the society and William Poillon, the curator, read an account of its collections, which now number some 41,000 coins, medals and tokens.

Bauman Lowe Belden, the secretary, announced that Archer M. Huntington, from whom the society had borrowed \$25,000 to complete the \$54,000 new building, had cancelled the notes and that the society stood clear of debt. It was voted that a gold medal be given to the president. Mr. Huntington gave the land on which the new building stands.

The secretary announced also that the collection of gold coins of the United States given to the American Museum of Natural History by J. P. Morgan had with Mr. Morgan's consent been transferred to the keeping of the Numismatic society and is now on exhibition there.

Another fine collection shown was the Daniel Parish of gold coins, valued at \$50,000, which Mr. Paris presented to the society.

CATHEDRAL STATUES RECUT.

The remodeling of the statuary already set in the Cathedral of St. John the Divine, on Morningside Heights, is completed. Gutzon Borglum, who has the commission for all the figures in the niches, both inside and outside the cathedral, has done much of the recutting himself. He was not satisfied with the original work of the stone-cutters on the statues and protested against the figures being set.

After a long controversy between the Cathedral Committee, the contractors, and the sculptor, he won his point, and it was decided to recut the statuary. Expert cutters of his selection were hired and entered upon the task, with the famous sculptor working side by side with them every day.

A figure of "The Child," of arohang-eis, and Simeon, and the Virgin and Zacharias were among the pieces that had to be recut.

NEW MEMORIAL WINDOW.

To commemorate Henry Hudson's discovery of Manhattan Island, the Daughters of Holland Dames of New York have had designed and executed a memorial window for the New York Historical Society's new building. The window was designed by Frank J. Ready, who has used the coloring of an Autumn sunset as his key. The details of the vessel have been studied from models of boats built in the year 1600.

A border of scrolls symbolizing rolling water surrounds the picture. Above the central panel is a cresting with the arms of the Netherlands, under whose grant Hudson sailed. Fruit and flowers in two smaller panels represent Autumn in a land of plenty, and below are the arms of Old and New Amsterdam. At the base in the left panel is the insignia of the Dutch Trading Company, which fitted out the Halve Maen, the seal of the Daughters of Holland Dames is in the central panel, and in the right panel the seal of New Netherlands.

BOSTON SALUTES PHILA.

Says Philip Hale in the Boston Herald:

"The art writer on one of the Philadelphia papers has commented with some severity on the fact that Mr. Tarbell received the gold medal at the late Academy show and that Mr. Benson received the Temple medal. It seems to our Philadelphia friend that altogether too many good things are thrown Boston way, and the writer goes on to say—and this is the really amusing part of the article—that the Boston painters pull together in a way which is in itself admirable, but to the writer's mind produces results prejudicial to Philadelphia painters.

"One understands perfectly the feeling of the writer, and there is a great deal to be said for it from the Philadelphia point of view.

"Only it makes one laugh to think of all Boston men fighting shoulder to shoulder for the advancement of the favored artists. 'Us sporting fellers had ought to stick together,' quotha. Nay, nay, Pauline; not so. 'Omnis Bostonia in tres partes divisa est.' All Boston is quartered into three halves. For a few of our men—Tarbell, Benson and Decamp—the fat years have come. But how about the lean years, ah, the sweet years, the lean, unwished for years? When certain people, managed by hook or crook to keep back every valid talent in Boston from receiving proper recognition for 10 years or more. Certain people of importance used to say, to applause, mind you: 'Oh, yes, these men are clever painters—what a pity they are not artists.' These painters won their reputation absolutely without Boston aid—triumphantly, in spite of Boston's back-biting. They won prizes in other cities—sold pictures to other museums—formed associations in other towns—and they were better known in every town that has pretensions to art than in Boston—till Boston for very shame noticed their existence—after they had been honored in New York and Philadelphia.

"And shall Philadelphia—the good Samaritan among towns—the City of Brotherly Love—go back on these poor men whom she succored after they had been passed by the priest and the Levite, by Pharisees, Republican and sinner. Oh, say not so, Philada, my Philada. You're all the world to us. The only world, at least, that will look at our pictures.

"Do we not every year save the best we have? Do we not abstain from the pleasure of being soaked at our Art Club? Do we not forego the joy of paying exorbitant express rates to New York merely for the pleasure and honor of letting Mr. Trask have our pictures for his splendid Philadelphia show? 'Should auld acquaintance be forgot?' Have we not put the gowans fine in Philamaclinck? That is, to paraphrase Mr. Micawber, if the gowans

FIRST NEW YORK SALON

by the SOCIETE GEORGES PETIT

of Paris, of original etchings in colors, by the most celebrated ETCHERS OF THE MODERN FRENCH SCHOOL

EDWARD BRANDUS GALLERIES

391 Fifth Avenue

New York

were anything to drink, we had a pull at them. That's what we timid New Englanders so enjoy about Philada, her splendid hospitality. The New Yorkers, like Hal o' the Wynd, fight for their own hand. "But Philadelphia has always been willing to give the other chap a chance. We understand a moment's irritation; it's natural; let it pass, but for heaven's sake don't desert your early friends.

Don' yer hear the rain a softty fallin';
Philadelphia, Philadelphia.
Don' yer hear yer Boston baby callin'
Philadelphia, Philadelphia.
Now look yer, honey, we wuz only foolin'.
Philadelphia—doan' yer—love yer—honey
no mo'?

RICH YOUTHS AS ART PATRONS.

Editor AMERICAN ART NEWS:

Dear Sir:—A recent editorial in the New York Times on "Duty of the Very Rich," with suggestive sentence, "Among the rich Americans there is not enough intellectual force, artistic appreciation, or public spirit to compensate the country for the bad influence of their misdeeds," has fermented in my brain until I find myself forced to write you briefly in extension of the thought.

In almost every other country the very rich young men, recognizing that noblesse, or, if you will, richesse-oblige, attach themselves to some form of public service. This is especially true in England, where the sons of the nobility largely deny themselves the indulgence of leisure and of idle sport in order to devote their lives to great questions of state policy or to other fields in which the nation can be honorably served. Aristocracy, in some degree, thus justifies itself. Such a class is uniformly missing in the United States.

With us, as yet, politics do not offer an inviting career, and a cheap demagogue will be especially ready to attack the millionaire. Possibly this is one reason why so many American young men of wealth fritter away their energies in pursuit of sport. Is there not a great economic and moral waste if no "serious interests" can be found to enlist the energies and overflowing wealth of these young men? Let me offer a suggestion: In Chicago two young men who started with ample inherited wealth, Messrs. Charles L. Hutchinson and Martin A. Ryerson, have for years consecrated the bulk of their energies to the up-building of the Chicago Fine Arts Museum. This has been their "serious interest," and in consequence they have rendered the very highest service to their community and have reared a noble monument to their unselfish public spirit. In Baltimore Mr. Henry L. Walters is extending the splendid work begun by his father and is completing an art gallery which, for generations to come, will be a source of culture and of pride to his city and to the whole state of Maryland.

But by far the greatest American accomplishment in this direction, the full significance of which has as yet been strangely missed, is the creation and development in this city of the Hispanic Museum by Mr. Archer M. Huntington. The originality and boldness of its conception, its patient and wise execution, the variety, quality and extent of its collections, its contribution to the dissemination of Spanish literature and scholarship by the republication of rare manuscripts, its co-operation in the study of Spanish art by the support of a special art journal, these, added to the translations of Spanish classics by its founder, which the writer confidently believes to be the finest thing brought to completion by any young man in the world to-day, and for which, in its combination of art taste and lavish expenditure, one can find a parallel only in the days of the Medicis.

All the young men I have named have succeeded in discovering an attractive "serious interest" in life. It could hardly be expected that our rich young men could successfully imitate the work of Mr. Huntington because they would not be likely to possess his exceptional qualifications, but they all could co-operate in serving institutions like our Metropolitan Museum by devoting themselves to the study and development of some special branch of art. Sir Purdon Clarke would, no doubt, offer an abundance of suggestions for the absorption of the energies and wealth of rich volunteers. Work and public service of this character would not only help to remove the prejudice now caused by the useless occupations of so many of the very rich, but would also contribute a genuine and enduring enrichment to the treasury of their own lives.

LOUIS R. EHRLICH,

New York, April 22, 1908.

LONDON LETTER.

London, April 15, 1908.

The report issued by the Director of the National Gallery for 1907 states that during the year eight pictures have been purchased, forty-one bequeathed and presented and eighteen lent. The principal purchases are the two Cataneo portraits by Vandyck, which cost £13,500 each. An interesting acquisition at a more moderate price is "The Artist's Portrait," by Joseph Ducreux, which cost only £50. It is hoped that the decoration of certain rooms will be carried out during the current year, and it is satisfactory to learn that the building of the much-needed extension of the gallery to the rear of the existing premises is in full progress.

Mr. H. Hampton has been commissioned to execute the life-sized marble statue of the late Lord Salisbury, destined for the foreign office.

Mr. Alfred Appleby Longden, formerly Secretary of the Arts and Crafts Exhibition Society, has been appointed Curator of the Aberdeen Art Gallery.

It is announced that applied art exhibits will receive special attention at the forthcoming exhibition at the New Gallery, and that the balcony is to be devoted entirely to jewelry, metalwork, bookbinding, needlework and other crafts. A central feature will be a 20 by 9 foot panel of tapestry executed by Morris & Co., after a design by Burne-Jones.

After Easter an extensive and representative collection of water colors by the late J. Buxton-Knight will be on exhibition at the Leicester Galleries.

A typical example of our general ignorance of deeply interesting events in contemporary art is afforded by an exhibition of work by Mr. and Mrs. Louis Davis at Mr. E. J. van Wisselingh's Gallery, No. 14 Grafton Street, Bond Street). One has remarked at exhibitions of the Old Water Color Society low-toned landscapes, charming in color and instinct with poetic feeling by Mr. Davis, and occasionally a figure subject showing a virile and sane development of the Rossetti-cum-Burne-Jones tradition. But few of us suspected that Louis Davis was so accomplished a designer and decorative painter as this exhibition proves, or that in these trumpet-blowing days he had, without the slightest hint at self-advertisement, been engaged in carrying out successful and effective decorations for the Private Chapel at Wynward Park, the Great Hall of Eastnor Castle, and other lordly palaces. It is refreshing to find that so much decorative painting is being done, and being done so well in England, although it is a little astonishing that these things should not have been known and shown before. In style Louis Davis's decorative work claims kinship with that of W. F. Brittan, whose masterly designs are less well remembered than they deserve, and though it is impossible to mention all that excites admiration, particular praise is due to the fine "Study for Decoration" in the Marquis of Londonderry's private chapel, and for the circular design "Love Active," the color of which is indicated by the delightful little water color entitled "The Slayer of Hearts." Among many other water-colors, remarkable for the beauty of their color and their sure, expressive drawing, it must suffice to point to "Iris Study," "Watercress Farm, Cresswell," "Cottage at Ruislip" and "Study of Phillyrea," as undeniable examples of their creator's artistry. An important feature of the exhibition is an embroidered banner of "St. George and the Dragon," designed by Mr. Davis and worked by Mrs. Louis Davis, to be

presented to the Governor-General of Canada.

At Christie's last week 134 pictures and drawings from the Acland-Hood, Irmay and Coghill collections made £31,890, the highest total for a day's sale reached this year. Turner's oil picture "The Beach at Hastings" made £6,200, and of his water colors in the Acland-Hood collection "The Vale of Heathfield" made £735; "The Vale of Pevensey" £682; the "Vale of Ashburnham" £640, and "Rock Hill Park" £577.

Among the late Mr. Ismay's pictures "La Fete de Jeanne" by Josef Israels brought £1,680; "A Forest Road" by J. Linnell Sen, £1,344; "The Fringe of the Moor" by Millais £1,155; and the same for Wilkie's "The Cotter's Saturday Night."

The principal prices in the Coghill collection were £2,257 for Linnell's the "Timber Wagon," £1,155 for the "Sound of Many Waters" by Millais; and £966 for Sir L. Alma-Tadema's "At the Close of a Joyful Day."

A special cable despatch to The Sun from Vienna says: Mme. Hoegel, the well known picture restorer, announces that she has discovered in an old picture entrusted to her for renovation a portrait of Charles I. of England, by Van Dyck, which, she is convinced, is the original of Lely's copy now in the Dresden Museum.

Mme. Hoegel publishes the reason for her belief. She controverts from a study of documents the tradition that this work of Van Dyck was burned at White Hall. She contends that it was stolen and subsequently lost.

A special cable to the N. Y. Times from Rome says: Mr. J. Pierpont Morgan visited the well-known Sterbini collection of 600 pictures by the great masters. He was very much pleased with the Fra Angelico for which Commendator Sterbini once refused \$10,000 from Baroness Rothschild. He values it at \$100,000, which Mr. Morgan thinks is too much. So the matter stands.

A special cable to the N. Y. Times from Paris says M. du Jardin Beaumetz, Minister of Fine Arts, again showed a warm appreciation of American art recently when he purchased for the Government one of the landscapes exhibited in the Petit gallery by R. A. Ulmann. The picture represents a view of the Seine from one of the Paris bridges, painted in those soft gray tones for which Ulmann is famous.

While visiting the same exhibition the Minister paused long before the portrait by Sargent of an English lady. "America produces great painters, too," he said.

M. du Jardin Beaumetz has already purchased a score of works by American painters for the Government.

H. O. Tanner, the American painter, gave a large reception in his studio in the Montparnasse quarter recently, at which he presented the first private view of the picture on which he has been engaged for the past three years.

SALE OF RARE OLD COINS.

American coin collectors are interested in the coming auction of the coins and medales of North, Central, and South America, gathered by Geo. F. Ulex of Hamburg, Germany, which will be held by Adolph Hess at Frankfurt-on-the-Main, Germany, on May 11.

Mr. Ulex, one of the greatest of the Continental coin collectors, is well-remembered in this country through the sale of his American gold coins in this city some years ago, when numerous American coins of great rarity brought record-breaking premiums.

The collection to be sold embraces 4,074 lots of tokens and medals, many of which have not been offered for sale in recent years, and it is particularly complete in early Spanish coins.

COMING SALE IN STUTTGART.

A collection of line engravings and woodcuts by Albert Durer and etchings by Rembrandt will be sold at auction on May 18 and following dates, by Herr H. C. Gutekunst at Stuttgart. The collection has been formed during the last 25 years by Mr. Marsden J. Perry of Providence, and is, in nearly every item, of first-class importance. Mr. Perry decided to have his collection sold at Stuttgart, the German collector being, in his opinion, most erudite on the subject of fine prints and keenest to perceive the difference between superlatively and fairly good impressions.

Tapestries Sold in Paris.

At a sale of tapestries in the Hotel des Ventes, April 6, Melhame Pacha paid 35,000 frs. (\$7,000) for a large Gobelin tapestry representing "Bacchus et Ariadne," belonging to the "Metamorphoses" series. Forty-one thousand five hundred francs (\$8,300) was paid for this object at the Darland sale last May, on a valuation of 50,000 (\$10,000), by Hancin.

Five pieces of eighteenth century tapestry, adorned with numerous allegorical figures, were knocked down for 46,000 frs. (\$9,200) to Mme. Lemaire, acting on behalf of an amateur. Mme. Lemaire also gave 33,500 frs. (\$6,700) for a series of five pieces of Beauvais tapestry, eighteenth century, representing seascapes, for which 50,000 frs. (\$10,000) had been asked.

Three Paris tapestries of the first half of the eighteenth century, entitled "Diane et ses Nymphes," "Narcisse et la Nymphé Echo" and "Neptune, Venus et l'Amour," went to M. Gradt for 20,000 frs. (\$4,000). Twenty-five thousand francs (\$5,000) had been asked. Herr Drey, of Munich, gave 11,800 frs. (\$2,360) for a Louis XIV. tapestry, consisting of subjects after Berain.

RARE ETCHINGS SOLD.

A private collection of etchings and engravings, including the work of Whistler, Haig and Seymour Hayden, was sold April 18 at the Fifth Avenue Art Galleries, for \$3,310 for seventy-nine lots. R. Anton paid the highest price of the evening for one of Whistler's Venice set, "The Little Venice," an early proof of fine quality, framed, which went for \$375.

H. B. Speigman paid \$82.50 for another of the same set, "The Mast." "The Lime Burner," one of the Thames set, went to G. W. Schurman for \$62.50, and R. Anton paid \$52.50 for "Roderhith" of the Thames set. He also paid \$50 for "The Forge" and \$57.50 for "Black Lion Wharf." The lowest price among the Whistler's was for "Limehouse" of the Thames set, which went for \$27.50.

Haden's "A Sunset in Ireland" went to A. Anderson for \$190. George W. Schurmann paid \$79 for "Whistler's House, Old Chelsea"; \$72.50 for the "Breaking Up of the Agamemnon," and \$62.50 for "A River in Lancaster." "An Early Riser" was sold for \$90, and J. H. Norrie paid \$23 for "A Salmon River." Haig's "Saint Gilles, Arles," exterior, brought \$49.50, and "Tarragona" \$55.

"Westminster Palace," by Felix Buhot, brought \$40, and his "Les Voisins de Campagne" \$37. A supplementary collection of water colors and engravings brought \$1,120.50, making a total of \$4,430.50.

CALDARAZZO SALE.

The sale of the collection of antiquities and objects of art of Dr. L. T. Caldarazzo closed April 15 at the Fifth Avenue Art Galleries. The proceeds for the two days were \$3,355. Rugs brought the highest prices of the last day's sale.

Garrett Pier bought a 17th century Rhodian plaque, Eyoub ware, for \$9.50, and a sixteenth century Azzurro Boccalo (pitcher), went for \$9. J. G. Tyler bought a Rhodian plaque for \$9.

SMITH-McGUIRE BOOK SALE.

At the Fifth Avenue Art Galleries the sale of the collections of A. S. Smith, Dr. Frank McGuire and others, began April 15. Eighty-seven lots were sold, aggregating \$2,586, of which the highest price paid was \$165, by W. Burnham, agent, for the works of Sir Walter Scott, in sixty-six volumes. Edson Bradley paid \$50 for the works of De Kock, in twenty-five volumes, and a complete edition de luxe, in thirty-six volumes, of Balzac's works was obtained by F. C. Peabody for \$50. Charles Lichtenstein bought for \$38 Macaulay's "History of England," in twenty volumes.

From the second evening's sale April 16, \$2,927 was realized, making the total to date, \$5,513. The highest price paid was \$115, for eleven volumes of the "Galerie Napoleon." Martin Beck paid \$106 for forty-two volumes of Voltaire. Dickens, in forty-eight volumes, went for \$38.40, and "Sol" Lichtenstein paid \$62.50 for "Les Misérables" in five volumes.

PARIS LETTER.

Paris, April 15, 1908.

Few people are aware of what an accumulation of art treasures still lie unknown or forgotten in remote parts of old France.

In the ancient province of Auvergne there is hardly a church, chapel or town hall which does not contain some old paintings, sculptures or some other interesting works.

A well-known archaeologist, M. Leon Giron, has been inspired enough to illustrate some of these in an extensive work now in the press. In this book M. Giron has devoted his attention more especially to the study of the ancient paintings in the cathedrals of Le Puy and La Chaise-Dieu. These paintings belong to various periods, from the eleventh to the eighteenth centuries. The oldest among them is doubtless a colossal canvas of the holy Michael in the Le Puy Cathedral and which shows unmistakable signs of Byzantine influence. To the twelfth century belongs another large painting in the same church. Its subject is borrowed from the Chanson de Roland, and it represents various scenes in a besieged town. A "Hell," in the Church of Brioude, and "The Triumph of Christ," in the La Vaudiere monastery, date from the twelfth century, and also show Byzantine influence. The fifteenth century is represented by a wonderful Dance of Death in the Church of La Chaise Dieu and a remarkable fresco discovered not very long ago under a thick coat of white-wash.

Some remarkably fine pictures were disposed of last week at the Hotel Drouot. Some of these, together with the prices they fetched, follows: A "Portrait of a Woman," by Perroneau, \$5,100 (M. Sortais); "Pomona," by Largillière \$1,020 (M. Sortais); portrait of Mme. B. St. Hilaire, by the same, \$2,820; portrait of a nobleman, by the same, \$1,650 (Mr. Tremblay); "Innocence," by Greuze, \$3,000; landscape by Fragonard, \$2,200 (M. de Lauverjat), and the "Sun Dial," by Boucher, \$1,550 (M. Sortais).

A large and magnificent Gobelin tapestry representing Bacchus and Ariane was knocked down for \$7,000 to Melhame Pacha. A suite of five panels in tapestry of the eighteenth century was bought by Mme. Lemaire for \$3,200. M. Bernheimer gave \$2,200 for a large Flemish sixteenth century tapestry and three eighteenth century panels of Parisian workmanship, representing mythological scenes went to M. Gradt for \$4,000.

The yearly exhibition under the auspices of the International Art Union of the American Students' Hotel will open on May 4 next, at the Galerie des Peintres Modernes.

The kermesse organized by the American Art Association will take place on April 22.

The prizes for sculpture will be awarded this year, at the Salon des Artistes Français by a jury, including the following well-known artists: Mr. Allouard, president; Alfred Boucher, and M. Moreau, vice-presidents; Carlus Contheillas and Larche, secretaries. Among the members, Emmanuel Fontaine, Gardet, Georges, Lemaire, H. Lefebvre, A. Marioton, etc.

An exhibition of water colors by A. Zezzos, recently held at the Allard Galleries, No. 20 Rue des Capucines, was very successful. The Venetian painter, Raymond Allegre, and the Dutch painter, J. S. H. Kever, will hold exhibitions of their work at these galleries in May and June respectively.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library**—Etchings and lithographs by modern German artists.
- Brandus Galleries, 391 Fifth Avenue.**—First New York Salon by the Societe Georges Petit, of Paris, of original etchings in colors by the most celebrated engravers of the Modern French School.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Ehrich Galleries, 465 Fifth Avenue.**—Exhibition of early Dutch and Flemish art.
- Grolier Club**—Etchings by D. Y. Cameron.
- Katz Gallery**—Recent paintings by Bruce Crane and Paul Cornoyer to May 2.
- Knoedler Galleries, 355 Fifth Avenue.**—Paintings by women artists to May 2. —Old sporting prints (lower gallery.)
- J. & R. Lamb Studios.**—Religious paintings by contemporaneous artists, to May 2.
- Lenox Library**—Etchings and lithographs by modern Dutch artists. Also etchings made by a new process by Ozias Dodge.
- Lotos Club.**—Pictures from collection Andrew Freedman, April 25—May 6.
- Macbeth Galleries, 450 Fifth Avenue.**—Selected paintings by American artists.
- Metropolitan Museum**—Open daily, from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Metropolitan Museum**—Special exhibition of the late Augustus Saint Gaudens' works to May 1.
- Montross Gallery, 372 Fifth Avenue.**—Special exhibition of selected paintings.
- N. Y. School of Art.**—Paintings by Earl H. Brewster, Guy G. Clark and Fred. Shaler, to April 30.
- W. K. O'Brien Gallery**—Mezzotint engravings to May 30.
- Powell Gallery.**—Paintings and miniatures by Mabel R. Welch to May 12.
- Tooth Gallery, 299 Fifth Avenue.**—Portrait models of dogs, by Charles Mackarness.
- University Club, 10 Lafayette Avenue, Brooklyn.**—First American Intercollegiate exhibition of drawings to May 2.

EXHIBITIONS NOW ON.

Women Artists at Knoedler's.

Eighty-two pictures, oils and pastels by prominent women artists, now fill the two upper galleries at Knoedler's, and will continue on exhibition through May 2. The display is both interesting and important, and is greatly superior in quality and effect to that of the Woman's Art Club, now on at a local gallery nearby. It is a question as to why the Woman's Art Club did not have the pictures now shown in their display, and which would have improved it in a marked degree. Is it possible that there is friction or trouble between the two bands of feminine painters? "Can such passions dwell in celestial minds?"

The exhibition under discussion is most agreeable in its general effect of tone and color and contains a surprising number of excellent canvases. The leading exhibitors are such well-known and capable artists as Charlotte B. Coman, Emma Lambert Cooper, Lydia Field Emmet, Clara MacChesney, A. L. Wyant, Alice Mumford Roberts, Georgia

Timken Fry, Helen Watson Phelps, Alethea Hill Platt, Amanda Brewster Sewall, Rhoda Holmes Nicholls, Ellen Emmet, Janet Wheeler, Ella Condie Lamb, Alice Schille, Adele Winckler, and Bertha Saunders. These names presuppose a good showing, and such it is.

Mrs. Coman shows her well-known soft and delicate tonal landscape, "Late Afternoon—Quaker Hill;" Mrs. Wigand her excellent and strongly modelled and well painted "Portrait of My Mother," and Ella Richards her Salon picture, "A Difficult Stitch," so well drawn and agreeable in color and expression.

Lydia Field Emmet shows two of her always charming and truthful portraits of children; Clara MacChesney her virile study of character, "The Good Story," and Mrs. Wyant a characteristic little landscape.

The little canvas, "Canal at Lisieux," by Emma Lambert Cooper, while it shows the influence of her gifted husband, has delicate charm of its own. Matilda Browne in "Logging in Mills" reflects Horatio Walker well; Mary Foote's three-quarter length standing portrait of Mrs. Wilfred Worcester is cleverly painted, and soft and pleasing in color. Georgia Timken Fry sends a good sheep piece and landscape in "The Passing Flock." There are good drawing, modelling and true flesh tones in Marion Swinton's portrait of Mrs. T. J. Buckley and daughter; a good likeness in Helen Watson Phelps' "Mrs. Frederick D. Nye," and dash and good color in Amanda Brewster Sewall's three-quarter length portrait of Amanda Kussner (Mrs. Coudert).

One of the best, if not the strongest, canvas shown is Ella Condie Lamb's full length seated portrait of a sweet faced girl, "The Miniature Painter," a clever and most effective arrangement of whites and grays, convincingly presented with unusual seriousness and sweetness of expression. The portrait of Charles Glibert, "The Rubicund," by Ellen Emmet is not only a faithful likeness, but a virile piece of work. Other superior canvases are Alethea Hill Platt's rich colored landscape, "Distant Dartmoor," Janet Wheeler's "Mother and Child," Marion Powers' "En Famille," Edith P. Stevenson's "Portrait of Miss Owen," Louise Willi: Snead's fancy head "Spring," Mrs. Sewall's decorative full-length portrait of Mrs. E. M. Townsend from the autumn academy, and Alice Schille's "Study Hour." Altogether the exhibition is a surprise in the excellence of general effect and individual examples.

In the lower gallery there are a number of old English sporting prints well arranged and hung. These have much of historical interest to turf as well as art lovers, and include several pictures of Derby and Oaks winners, and many quaint and humorous coaching, racing and hunting scenes.

Salon of Colored Etchings.

Original etchings printed in color are the outcome of a revived art industry, which flourished centuries ago in France and England, but has remained lost to the world the past two hundred years.

In the Brandus Galleries, No. 391 Fifth Avenue, the first salon of colored etchings to be held in the United States is now open, and invites the attention and study of art lovers and the public. It is nearly four years, or in November, 1904, since the first salon or exhibition of these etchings was held in the Georges Petit Galleries in Paris, when it was received with enthusiasm, and created a demand for these new creations of the modern French school

which has steadily increased the world over.

Mr. Brandus, who is the representative of the Societe Georges Petit, which controls the etchings in America, now opens this exhibition to bring them to the notice of the American art public.

The etchings shown are original works conceived in the artists' minds in color and executed by them. They are not reproductions of paintings, but original creations, the number of copies of each and every etching is limited and every impression is numbered and signed by the artist himself, while after the announced issue has been reached the plates are destroyed by the French Pointsellers' Association, which guarantees them. This limitation in the number of copies published has gone far towards securing the present success and value of the etchings, as the collector who obtains them is assured of the possession of examples bound to become more rare and often unobtainable in the future.

When the movement originated it rapidly found favor and not only the Luxembourg Gallery in Paris, but the principal art galleries of Europe and America made important purchases of these etchings at the Paris salons of 1904-1907. The surprising resources of the art attracted some noted painters, such as Jourdain, Raffaelli, Thaulow, Truchet, Luigini and others. Thaulow went into the practice of the art with enthusiasm, but so late in his career that he was unable to sign the complete set of prints of his "Windmill in Holland" series, and his widow was obliged to affix to these plates an attesting signature.

The originality, added to the artistic quality of the etchings and their limited number, make them especially valuable and desirable by and to the collector of limited purse who cannot well afford to purchase more costly oils or water colors. The etchings range from \$12 to \$60 in price and offer good art value.

Of especial attractiveness and quality in the present display are the Venetian scenes of Bompard, Helleu's characteristic dainty maidens' heads, Eugene Dauphin's "Quay at Toulon" and "Evening—Riviera," Houdard's "Clearing Up" and "In the Dunes," Jourdain's landscapes and canal bank vistas, De Latenay's "Snow-Covered Allee" and his "Spring," "Autumn" and "Winter," Raffaelli's "Boulevard des Italiens" and "The Snow" and Thaulow's "Windmill in Holland."

Religious Art Display.

An exhibition of Religious Art made up of religious paintings by contemporaneous artists, and photographs of important religious subjects is now on at the J. and R. Lamb studios, Nos. 23-27 Sixth Avenue until May 3 and is open from 10 A. M. to 4.30 P. M. and on Saturday's to 3 P. M.

Matilda Browne's Paintings.

Paintings by Matilda Browne, now on exhibition at a local gallery, are mostly of cattle and rural scenes. There are several small flower pieces. "Repose," owned by Mr. H. P. Hatch, received a Hallgarten prize. The exhibition will continue until May 5.

Crane-Cornoyer Display.

An exhibition of recent paintings by Bruce Crane and Paul Cornoyer at the Louis Katz Galleries, 308 Columbus Avenue, to continue through May 2, marks the return of Mr. Crane to "one-man" shows, from which he has abstained for some time, and also by its general excellence.

"Prelude to Night," by Mr. Crane, has fine color. "Misty Morn" is restful, with unusual tonal qualities. "A Windy Sunset" is effective in composition. As always, the artist's work shows breadth of view and observation, with poetical feeling and soft and harmonious color.

The work of Paul Cornoyer is a decided contrast in subject and treatment to that of Mr. Crane. "Wet Day" and "Rainy Day, Madison Square," and "The Last Snow" are all city scenes, as their titles show, painted with truthfulness and force, and are most picturesque and attractive. "The Village of Moret, France," is rich in color, and has a distinctive and individual charm.

Dixon-Eberle Exhibit.

Francis Stilwell Dixon and Miss Abastenia St. Leger Eberle showed some recent paintings and sculptures respectively at No. 22 West Ninth street from Wednesday morning. The little display will close this evening.

Mr. Dixon has a studio at Flushing, L. I., and paints with sincerity and sympathy seascapes on the Sound, views in the Berskires, and glimpses of Long Island gardens in spring and summer.

The work of Miss Eberle has already been noticed and favorably in these columns. She models with facility, skill and nice appreciation. Some of her small pieces in the display are admirably done, especially the bronze East Side types, the "Girl with Hoop," the "Coal Gatherer" and the "Dancing Girls." Her portrait bust in bronze of Miss Moore is truthful in likeness and her frieze, "Moors Landing in Spain," owned by Mr. Archer Huntington, is charmingly decorative.

American Intercollegiate Display.

The first American Intercollegiate Exhibition of drawings opened in the library of the University Club, No. 10 Lafayette Ave., Brooklyn, on Monday, and will continue there throughout May 2. The art editors of the illustrated periodicals and books published by the undergraduates of American colleges and Universities were represented by examples of their work.

Freedman Collection Display.

The Lotos Club, which, it had been announced, had had its last art exhibition for the season, has agreeably surprised its friends and members by a display of paintings from the collection of Mr. Andrew Freedman, which opened yesterday, and will be continued through to-morrow, with ladies' days Monday and Tuesday. A notice of the exhibition will be made next week.

Lenox Library Displays.

The two exhibitions now on at the Lenox Library Building of the New York Public Library—modern Dutch etchings and lithographs in the print galleries, and Ozias Dodge's etchings in the lower hall—will remain on view through this week. The striking national and individual aspects of the Dutch prints attract much attention. Such an opportunity to view foreign viewpoints is stimulating to both artists and public. One of the results of the exhibit has been the receipt at the library of a collection of lithographs by the noted etcher, C. Storm van Gravesande, of whose etchings the print room already possessed a fine collection. The ingenious process exemplified in Mr. Dodge's etchings has apparently aroused much interest among artists, many of whom have already visited the library to see these prints, produced by a combination of contact printing and etching.

WITH THE DEALERS.

At the Fifth Avenue Art Galleries, No. 54 Fifth Avenue, the coming week, will be devoted to the exhibition and sale of the stock of the Lehne Antique Co. of Baltimore, who have had a salesroom and galleries at No. 257 Fifth Avenue for some seasons. The Company is retiring from business in New York, and the sale will afford opportunity for the securing of many handsome and well-made articles, as well as a choice of a rarely good assortment of antiques. The collection will be sold at auction by Mr. James P. Silo on the afternoons of April 29, 30, May 1 and 2, beginning at 2.30 o'clock each day.

Several of the finest and choicest of the pictures imported this season by the Blakeslee Galleries, No. 358 Fifth Avenue, were not included in the recent sale of pictures at Mendelssohn Hall, and are now in the Galleries. These include important examples of Sir Thomas Lawrence, a full-length standing portrait of "Lady Burdette," a work of distinction, very rich and characteristic in color, and sweet in expression; a three-quarter length seated portrait of "John Barker" by Sir Joshua Reynolds, also an important example, and a canvas of dignity and force; a three-quarter length seated portrait of "Frances Lady Digby"—much softer and more pleasing in color than usual with Lely, and the best example of the famous painter seen here in many a day, and a remarkably fine three-quarter length standing and characteristic portrait of a Dutch woman by Mierevelt.

Gimpel & Wildenstein made another important sale last week—of a small and fine Rubens, a head of an old man. The canvas, which is an important one, was sold to a New York collector.

As announced last week, Messrs. Roland Knoedler and Edward F. Bonaventure will said on La Savoie on Thursday next for Paris. They will be the first of the more prominent dealers to leave and their departure will be soon followed by that of others.

The famous Corot, "La Danse des Amours," which brought \$36,000 at the sale of the late Charles A. Dana's pictures, is now in the galleries of Cottler & Co., 3 East Fortieth street. It is a noble canvas, painted late in Corot's life, but in the classic style from which he never departed, and is full of grace and glorious color.

The Ehrich Galleries will remain at No. 455 Fifth Avenue for five years more, a lease having been agreed upon this week for that period. It is reported that another well-known art house will become neighbors of the Ehrich Galleries in the same building in the near future.

The auction sale of textiles, rugs, etc., owned by Vitall Benguiat at the American Art Galleries this week, and which closed to-day, was the last sale of the season by the American Art Association.

Several pictures publicly shown for the first time have been placed in the Tooth Galleries, No. 299 Fifth Avenue. These include a scene in Amsterdam by Weismuller, who may be called the Dutch Rico, a most attractive and characteristic example of Peter Graham, "Highland Cattle," a strong landscape by Van Essen, a large and important cattle piece by Stortenbecken, two cabinet examples of De Bock, very fine in quality; a strong and large landscape by Jose

Weiss, and characteristic and unusually good examples of Harpignies and Cazin.

The portrait models in bronze of dogs by R. Mackarness are still on view in these galleries, and continue to attract a throng of dog lovers. These models are very true to life and full of vitality.

Some thirty-five pictures, representing the work of Monet for the past three years, and which the artist calls an Exposition des Reflets, is now on at the Durand-Ruel Galleries in Paris. This display, which was to have been held two years ago and again last year, was postponed each time, for the reason that the artist didn't feel satisfied with his work. The pictures are a novelty and represent simply mirrored reflections of trees, bushes and landscape objects in a clear surface of an unruffled stream. They are said to be wonderfully clever and most delicate and delicious in color.

At the Scott & Fowles Galleries, No. 295 Fifth Avenue, there are now on exhibition most important and interesting canvases, respectively, by Diaz and Troyon. The former, which may be called a "Clearing—Edge of Forest of Fontainebleau," is thoroughly characteristic of the painters' best period, rich in color quality, with splendid distance effect and fine air and sky, a stormy one, through which the sun-light bursts here and there.

The Troyon is called "The Hay Cart," and depicts a cart drawn by two gray horses, the leader gibbing at crossing a small stream, with carters trying to turn him around. The composition is perfect, and the scene typ-

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Some fine specimens of ancient Rhodian and Babylonian pottery, and also some Hispano-Moresque plaques and other pottery, have lately been received at the Kelekian Galleries, No. 275 Fifth Avenue.

An exhibition of paintings and miniatures by Mabel R. Welch will open at the Powell Art Gallery, No. 983 Sixth avenue, to remain on view through May 12.

A half-length seated portrait of Mark Twain by S. J. Woolf, strongly and broadly painted, is on exhibition at the Schaus Galleries, No. 415 Fifth Ave.

At the same galleries a three-quarter length standing portrait of the Russian musician, W. Safanoff, by Herman Hanautschek is now on exhibition. The portrait is soberly treated and is an unusual likeness.

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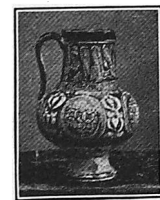
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